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AMERICAN ART NEWS

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

"Sun" Man's Academy Critique

"Platitudes, platitudes, how shall they be combated? Can they be vanquished, banished from the world? Are they modern? Are they the result of business? Of machines? They partake very much of the nature of machines, certainly. Yet I suspect that they are as old as sin. Yet, sin, I regret to say, varies its forms more than Platitudes do. Sin has an air, to a disinterested outsider like myself, of keeping itself up to date, of being, in fact, intimately connected with life. That is more than can be said for Platitudes.

"So sometimes I think I would prefer to be a clergyman rather than an art critic. Twice a year at least I would prefer being a clergyman to an art critic. This, I think, is the shortest review of the Academy exhibition which I have yet written.—Henry P. McBride, N. Y. "Sun."

WORCESTER (MASS.)

John S. Sargent's portrait of Daniel J. Nolan, the well known Boston restorer and painter, has been placed (as exclusively announced in advance in the ART NEWS) on exhibition in the museum. The portrait, which is considered by many one of the best heads Sargent ever painted, was a gift to Mr. Nolan, a token of appreciation for valuable service, Mr. Nolan being a skilled "expert" in the care and preservation of paintings. The subject is represented in working condition, hair disheveled, and wearing a blue blouse. The whole work has the air of spontaneous production, turned off rapidly by a painter who suddenly turns aside from other work to render for posterity the features of a helpful assistant. Sargent has seldom expressed himself with greater freedom, seldom achieved a better color tone, and rarely ever given a more sympathetic human document than this canvas.

Mr. D. K. Kelekian sailed on the Espagne last week for Paris, where he will rejoin his family, from whom the war and his necessary presence here have separated him for two years.

TO GUARD AGAINST BAD ART

The action of the city authorities of Atlanta, Ga., in legislating against the erection of inartistic statues and monuments to the sons of Georgia fallen in the war, and providing that any plan for such memorials must have the approval of proper art authorities before permission for their erection can be given, is most commendable, and should be followed by other municipalities throughout the country.

We are threatened with an avalanche of, not only inartistic, but positively repellent so-called art memorials of America's soldier and sailor dead, and this should be checked at the outset. The country has never recovered, from the art viewpoint, from the horrific flood of statues and monuments whose erection followed the Civil War, and which still rear their ghastly forms in almost every village, let alone towns and cities, to the derision of tourists and the frightening of the youth of the localities.

Surely the United States has sufficiently progressed in art taste and knowledge in sixty years to at once put up the barriers against a repetition of the post-Civil War experience.

CORRESPONDENCE

Copley's "Red Cross Knight"

Editor AMERICAN ART NEWS:

Dear Sir:

By all accounts the most important "find" in the field of early American art is the recent coming to light of one of John Singleton Copley's finest historical compositions, a work of great beauty and one which has an added interest in these days because of the character of the subject "The Red Cross Knight." For the leading figure in this composition, that of the knight, Copley had as a model his own son who was later to become distinguished as the chief legal officer of the British Empire, Lord Chancellor, with the title of Baron Lynhurst. Young Copley was very handsome in his early manhood, as this picture by his father shows, and as we further know from the portraits by Sir Thos. Lawrence, Sir Martin Shee, Pickersgill and George Richmond. In the picture of the "Red Cross Knight" young Copley is shown in profile, wearing a suit of armor and a plumed helmet, and is represented defending two women, posed for by his sisters. The composition is oblong, and the fine bearing of the knight and the graceful attitudes of the women make the design a notable one. Purely in its artistic aspect the picture is "modern" clear beyond its time. It represents such an advance in Copley's development over the archaic productions of his early years as to be scarcely recognizable as his work.

The authenticity of the work, however, is conclusively established. The picture is still owned in Boston by a gentleman descended from Copley himself, and the canvas has "come down" through the painter's posterity, generation to generation. The ART NEWS, we hope will, in the near future, present its readers with a reproduction of this rare and beautiful example of Copley's genius.

The picture was exhibited in the Royal Academy when first completed and the R. A. catalog contains commendatory notations on it by Horace Walpole. The owner rightly guards this famous canvas (a work well known and popular in the England of "Georgian" days) from speculators and super-enterprising "art trade" vandals, and has refused all offers to circulate it through multifarious reproductions. The picture was formerly in the celebrated collection of Copley historical pictures, owned by a prominent resident of Beacon Hill, Boston, but is now separated from that collection, which comprises the famous "Equestrian Portrait of George IV" and the "Portrait of Lord Fauconberg," and is in the possession of a relative of Copley's granddaughter and chief biographer, Mrs. M. B. Amory.

N. Y., Dec. 19, 1918.

Sacrilege in Japan

Editor AMERICAN ART NEWS:

Dear Sir:

Some friends of mine on a recent trip to Japan visited the beautiful Buddah of Kam-

akura. The irreverent, blasphemous hand of the tourist has scratched all over this beautiful statue: Tom Smith, Dick Brown, Harry Robinson, immortalizing their own slipshod mentality. In consequence the Prior of the temple caused this notice, in English, to be posted:

"Stranger, whosoever thou art and whatsoever be thy creed, when thou enterest this sanctuary remember thou treadest upon ground hallowed by the worship of ages. This is the Temple of Buddah and the Gate of the Eternal and should therefore be entered with reverence."

Have we not a parallel in a certain section of this town where the ribald and their press agents are profaning the temple of art?

Charles Vezin.

N. Y., Dec. 19, 1918.

Recent Picture Gifts in Providence

Editor AMERICAN ART NEWS:

Dear Sir:

I note in a recent issue a paragraph anent the painting by Marcus Waterman recently given to the Rhode Island School of Design by Mrs. Isaac Fenno-Gendrot. Perhaps you would be interested to know that the gift included two other paintings by Tom Robinson ("Cow and Calf" and "Spitz Dog Head"). These have not as yet been placed on exhibition. The gift was made by Mrs. Gendrot with the thought that it would be fitting for these paintings by artists who were well known in Providence, to be in the possession of the School of Design.

Very truly yours,

L. Earle Rowe.

Providence, R. I., Dec. 16, 1918.

OBITUARY

William A. McCord

Through the sudden death Nov. 8 last of William A. McCord, Cincinnati lost a sympathetic landscape painter. The artist was a pupil of Farny's, and later became an active worker in the Art Club. His work as a designer was of note.

Parker Mann

Parker Mann, the well known landscape painter, died Sunday last, Dec. 15, at his home in Princeton, N. J. Mr. Mann was born at Rochester, N. Y., July 6, 1853, the son of Alexander and Caroline Parker Mann, and was graduated from the University of Rochester, and Beaux Arts, Paris. He painted in Washington from 1887 to 1898, and in N. Y. City from 1899 to 1906.

The artist's work was characterized by unusual refinement of color and sensitive feeling. He was also a good draughtsman. Although Mr. Mann had a vigorous personality the courage of his opinions, and both talked and wrote well on art subjects, his good art never received the public appreciation it deserved. The fortunate possessor of a good living income, he was not dependent on public support, and the approval and appreciation of his friends—and he had many who knew and liked him—well sufficed his modest ambitions.

James Renwick Brevoort

James Renwick Brevoort, the landscape painter, died Sunday last at his Yonkers residence. Mr. Brevoort, who was born in Westchester County, N. Y., July 20, 1832, was a son of Elias Brevoort, a nephew of Henry Brevoort, Washington Irving's patron and friend, and a direct descendant of Jan Heinrich Brevoort, who came to New Amsterdam from Holland in 1630.

Mr. Brevoort spent most of his boyhood days in Williamsbridge and Fordham, N. Y., where his father's farm adjoined that of Peter Lorillard, and one of the artist's possessions was a sketch he made as a boy of the old Lorillard snuff mill, long since destroyed. He worked for a while in the office of his cousin, James Renwick, chief architect of Grace Church and St. Patrick's Cathedral.

In 1872 he was appointed professor of perspective in the school of the National Academy, and in 1873 he married Miss Marie Louise Bacom. His first wife was Miss Augusta Tuthill of Middletown, N. Y., who died some years earlier.

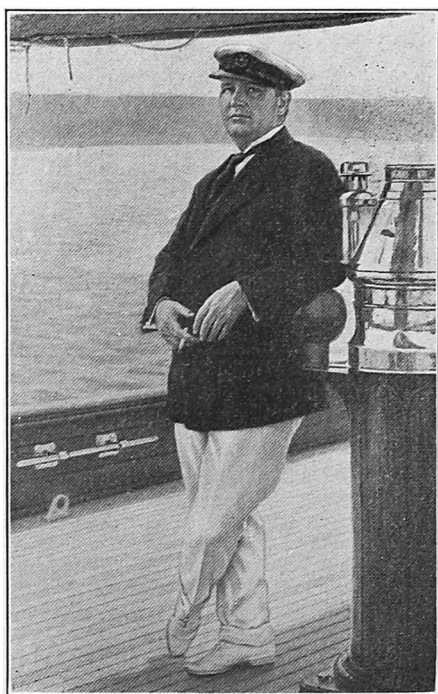
For seven years he painted and studied in England, Holland and Italy. He returned to the U. S. in 1880 and had since lived in Yonkers.

Mr. Brevoort was a member of the National Academy for over fifty-five years. He was one of the oldest members of the Century Club, and an honorary member of the Yonkers Art Association. His principal landscapes were: "A Scene in Holland," "Lake Como," "Storm on the English Moor," "May Morning at Lake Como," "A New England Scene," "Morning in Early Winter," "Wild November Comes at Last," "Windy Evening on the Moor," "Windy Day on a Moor."

The funeral was held at his late home Tuesday last.

Miss Beaux's Latest Portrait

Miss Cecilia Beaux's latest work, a two-thirds length portrait of Miss Reilly, dean of Bryn Mawr College, has been on exhibition at the Copley Gallery, Boston.



CHRISTOFFER HANNEVIG

From Portrait by J. R. Quistgaard
Donor American Portrait Foundation, 1918

Christoffer Hannevig, the donor of the funds for the American Portrait Foundation of 1918, a reproduction of whose portrait in yachting costume by J. R. Quistgaard, the Danish portraitist resident here, is given above, was born in Christiania Norway, about 1883, so he is still comparatively a young man. He was a lover of the sea and ships from a boy, and while still a youth interested himself in the study of shipbuilding. Even before the outbreak of the war Mr. Hannevig sensed the coming lack of ships, and prepared to meet this as far as he could individually do so. He began to purchase ships, at first on a small capital, and later as his means increased on a large scale. Coming to America in 1916, already a possessor of a good fortune obtained through and by his foresight and energy, he increased his holdings of ships, and then acquired shipyards, also interesting himself with other shipowning and building concerns.

Mr. Hannevig is the treasurer of Hannevig & Johnson, brokers, at 25 Beaver St., and president of Christoffer Hannevig, Inc., shipbrokers, 120 Broadway. He has also been connected with the Pusey & Jones Company of Wilmington, Del.; the Pa. Shipbuilding Company, and the New Jersey Shipbuilding Company.

HOHENZOLLERNIANA

The Boston "Transcript" publishes the following letter:

It was in 1895 that I attended an international exhibition of paintings in Berlin. My companion was Carl Meisel, the art critic of the "Dresdener Neueste Nachrichten." Among the pictures on this occasion which attracted considerable attention were several by an eminent French painter of historical subjects named de la Fosse, whose specialty was the French Revolution. Mr. Meisel was interested particularly in the scene where Louis XVI was being conveyed to the guillotine. After gazing for some time at this impressive picture, I moved several feet away to study another work by the same artist, "The Celebration of the Goddess of Reason," and, after the lapse of about ten minutes, I rejoined my friend, who seemed a little agitated. Supposing that he had been affected by the realism of de la Fosse's pictures, I explained that I also was much impressed by the genius of the French artist. "That isn't it," he hastened to reply. And then he told me that, while admiring the resigned expression of the doomed king on his way to execution, and supposing that I was still at his side, he had remarked, "Well, what do you think of this picture?" And the answer came back, in a hard, unsympathetic voice:

"We shall see to it that such things do not happen in Germany."

Mr. Meisel looked up with astonishment to find that it was the then German emperor, Wilhelm II, who was speaking. It seems that he quietly took his place beside Mr. Meisel, unnoticed, and the latter naturally supposed he was addressing his question to me. What was his astonishment to hear the response above quoted.

W. A. F.

A Coming Allied Artists' Show

The Board of Control of the Allied Artists of America have closed contracts with the officials of the Architectural League, taking over the Fine Arts Galleries, 215 W. 57 St., for the first half of the time usually held by that organization; namely, from Jan. 15 to Feb. 11, 1919. The work of members will be received Jan. 15.